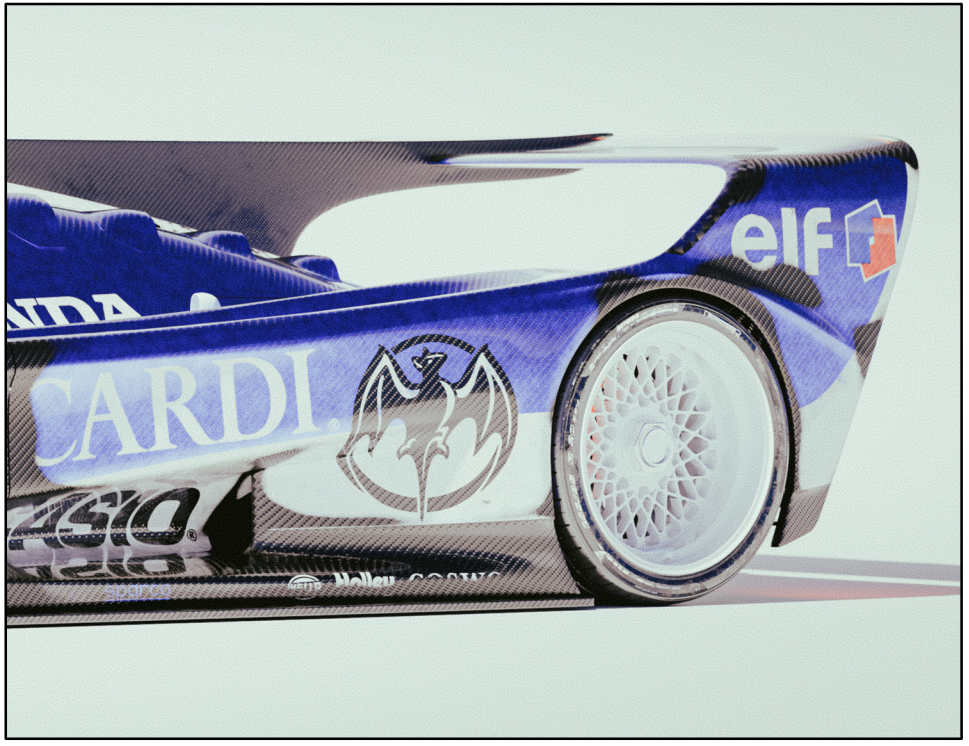
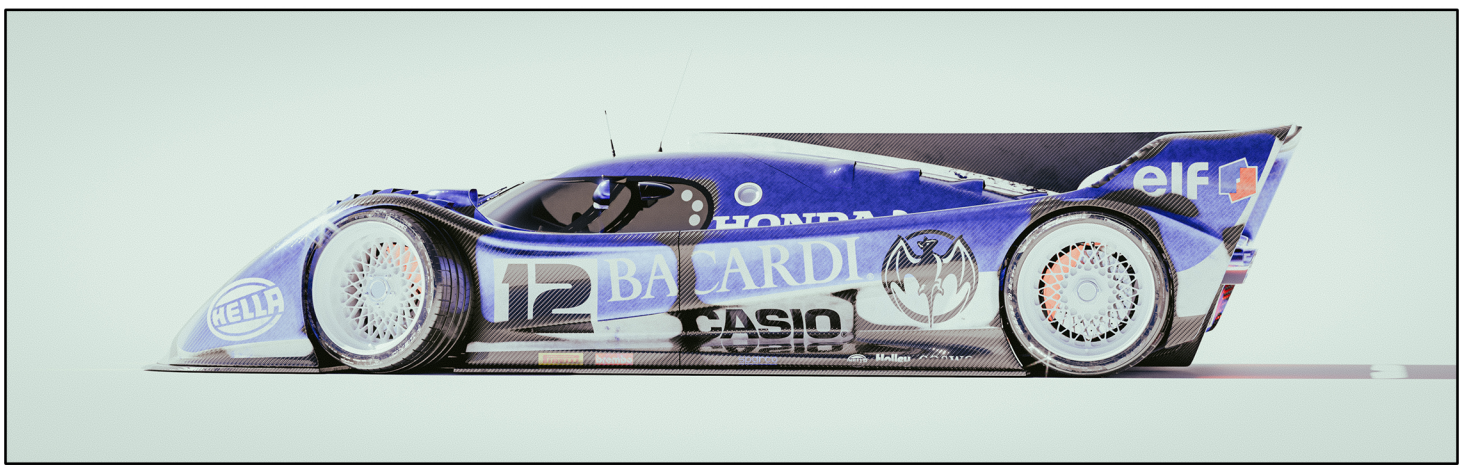
HERA

90s GROUP C
LE MANS RACECAR

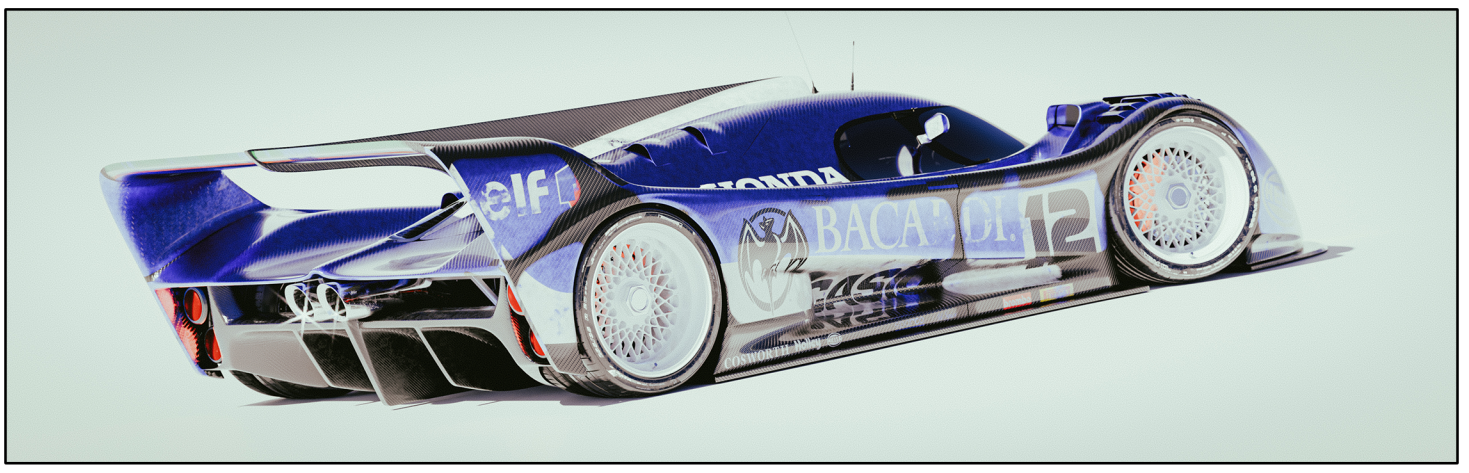


Hera is a love-letter to the group C Le Man cars of the 1990s.

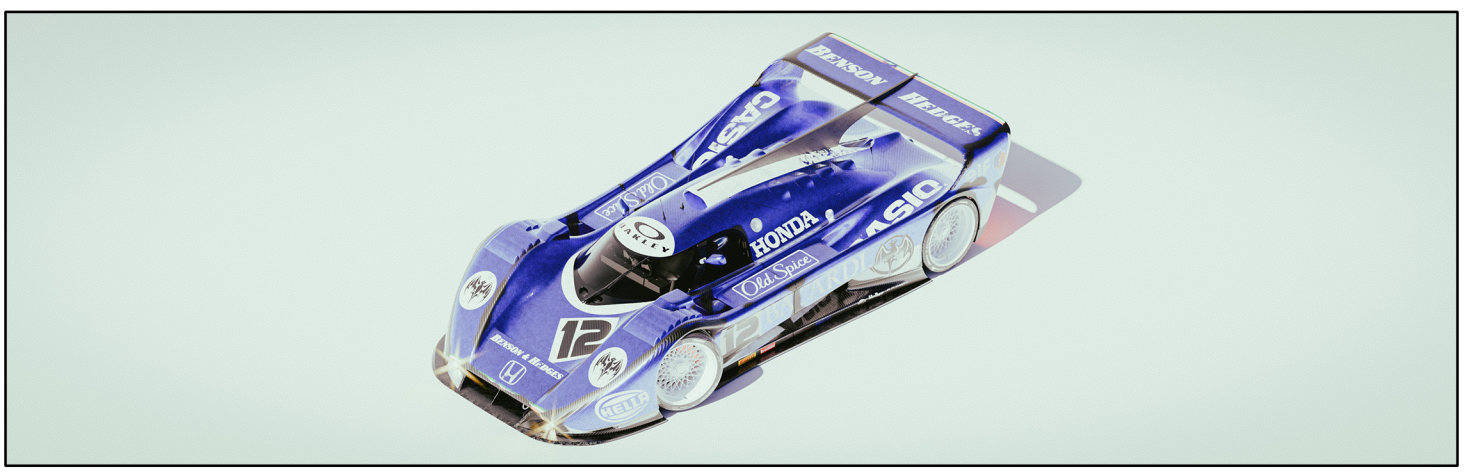
Made from scratch in Blender, Hera is an update on an earlier project I did, an endurance car with that analog feel.
Along with the design of the car itself, an era-appropriate livery and some fitting sponsors all come together to make what you see in this project.



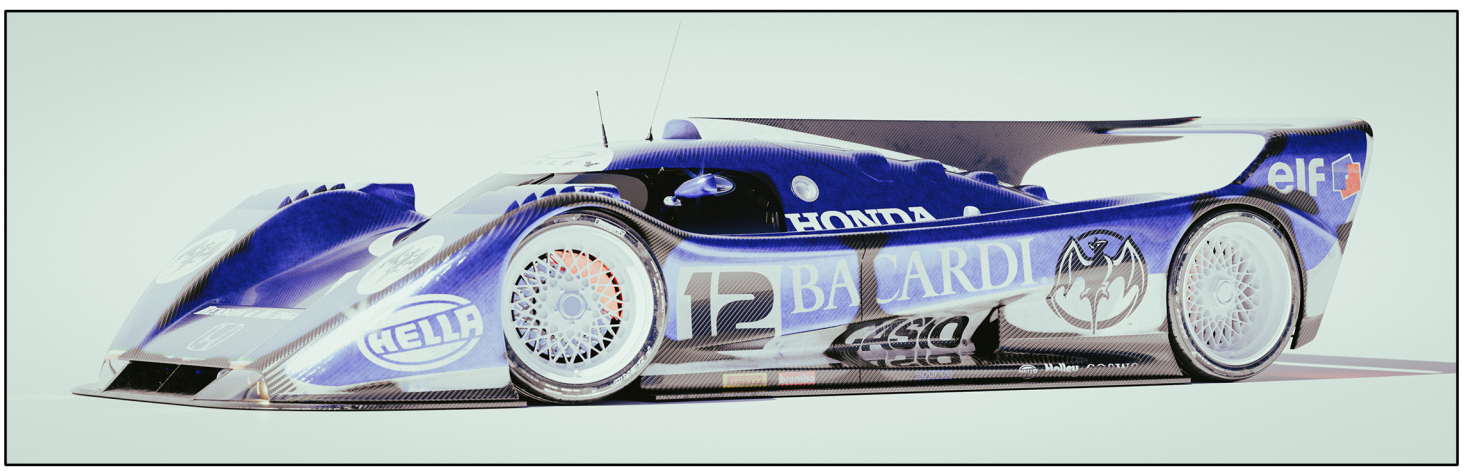
This project, like all my other automotive design projects, starts with a lot of playing around within the software, finding shapes and forms, a flow to the design that gives it movement while still stationary. I find a defining feature of cars of this era, and with cars that look “timeless” is that they lack a certain sharpness in the creases, making them feel more organic and alive.



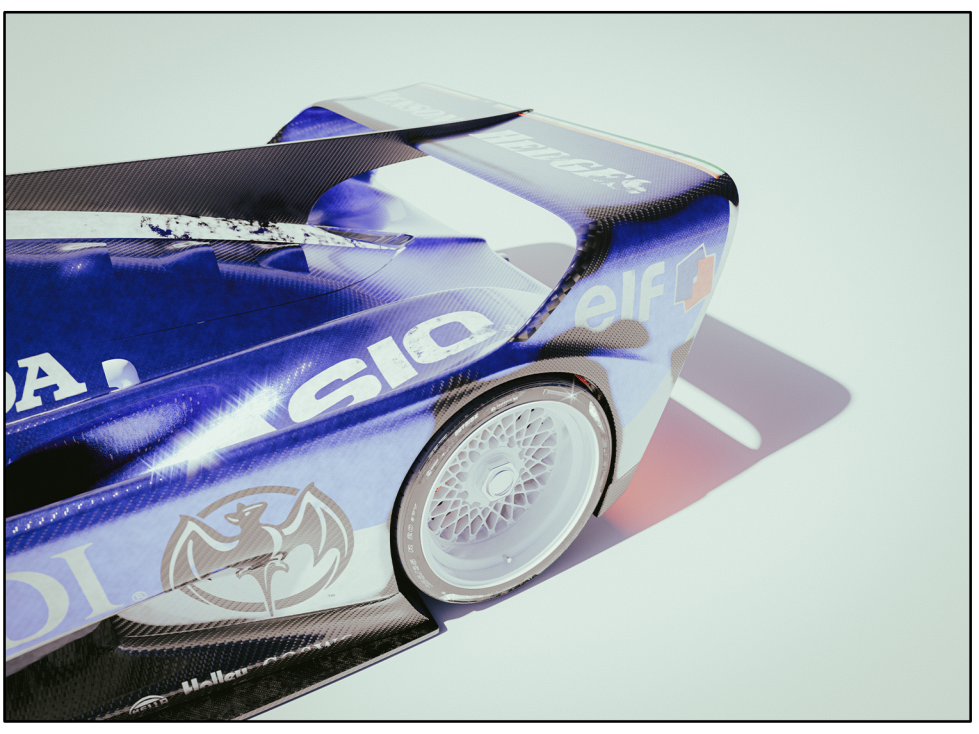
Pairing the form of the body with the right type of rims goes a long way, something like these all white BBS RS’s that really defined a generation tie the time-period of this piece together.



Designing the livery involved unwrapping the 3D surface of the car onto a flat sheet, much like turning a globe into a map, and and then taking that sheet into illustrator to add shapes onto the livery and finally photoshop to bring in my sponsors on top of everything

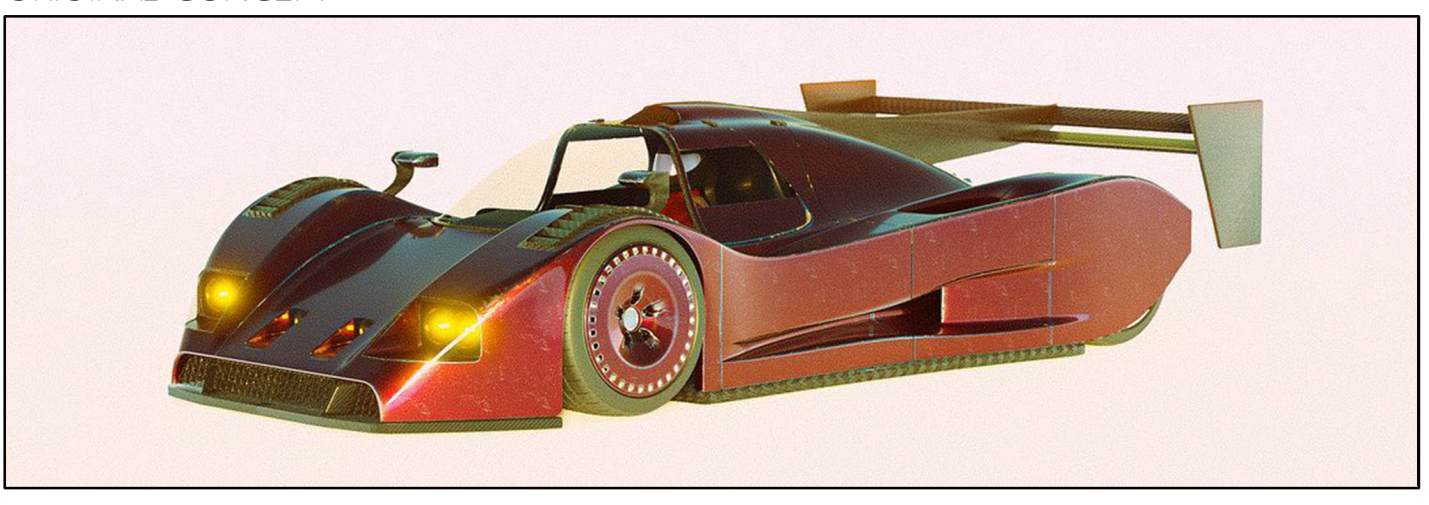


Taking the livery into blender and working with the softwares texture system, I was able to give the livery a distressed and aged look, stripping away some of the paint and stickers in places to showcase the carbon fibre body beneath.



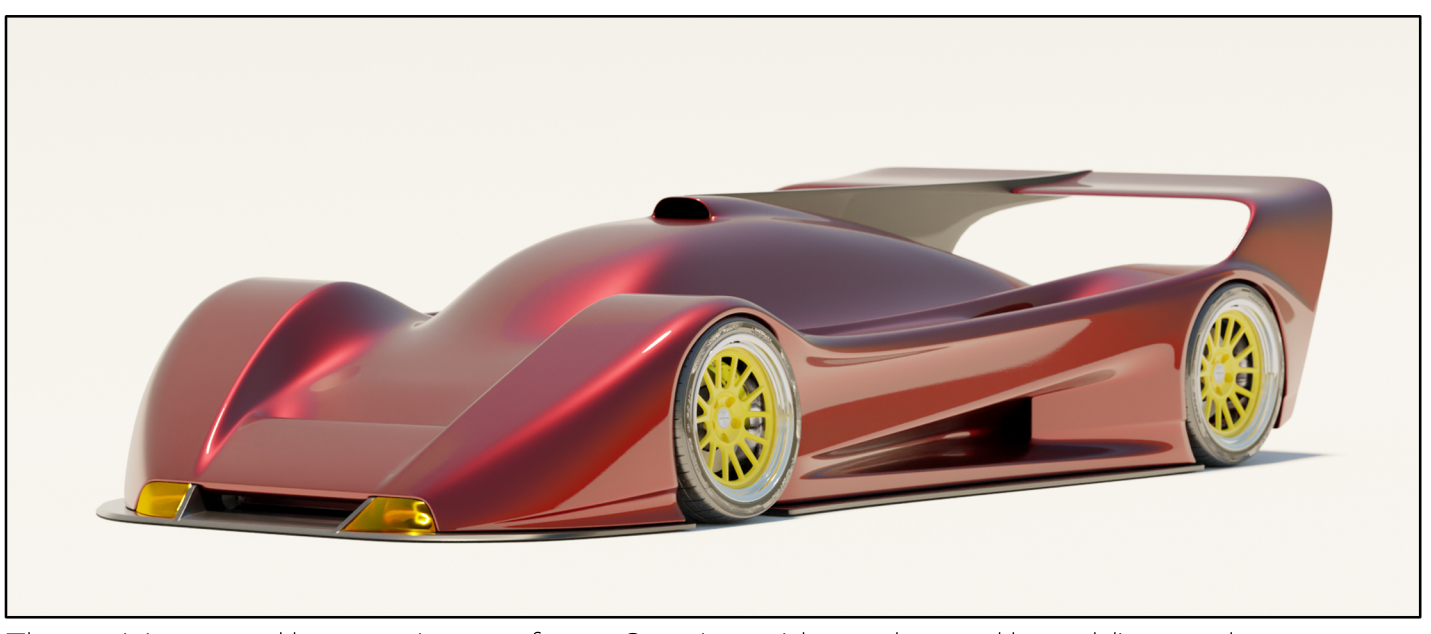
With my car in place, a simple background with natural looking sunlight goes a long way, tweaking some of the factors like sun height and intensity to dial in on some captivating lighting.

ORIGINAL CONCEPT

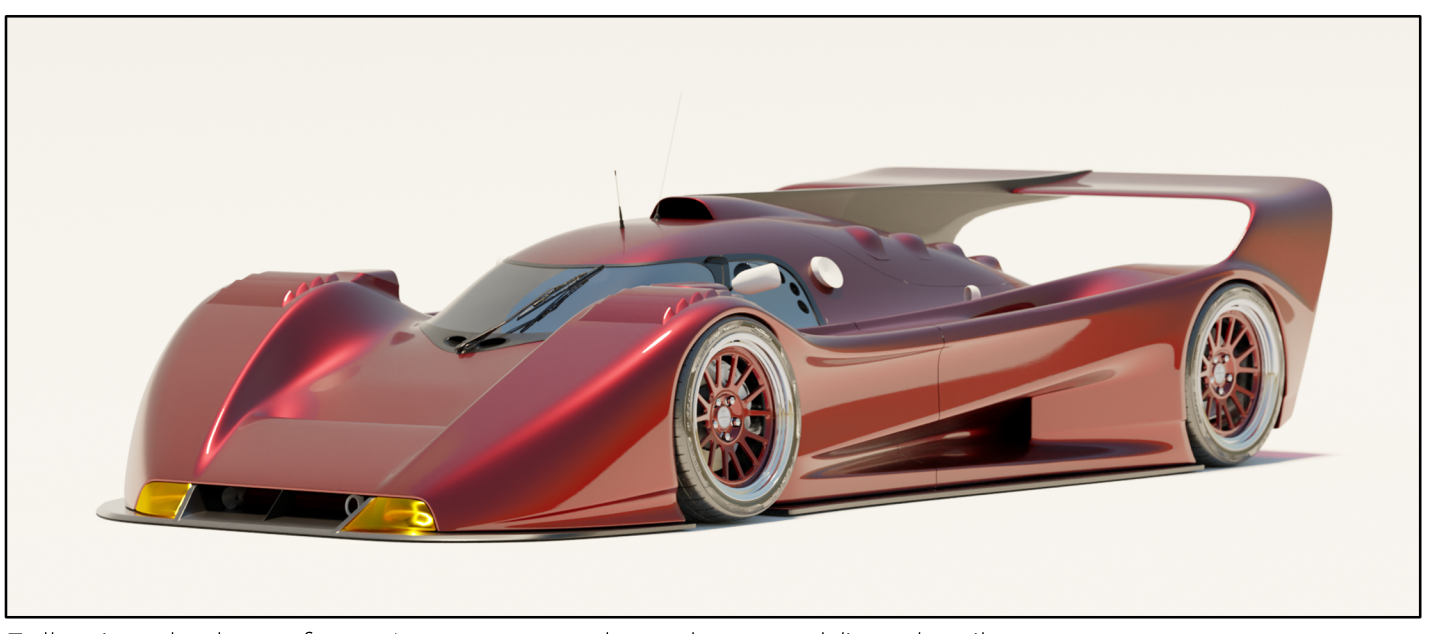


2 years ago I made Project Hera, the queen of the 12 olympians, a project that held a strong idea but definitely deserved a revisit.

MODELLING

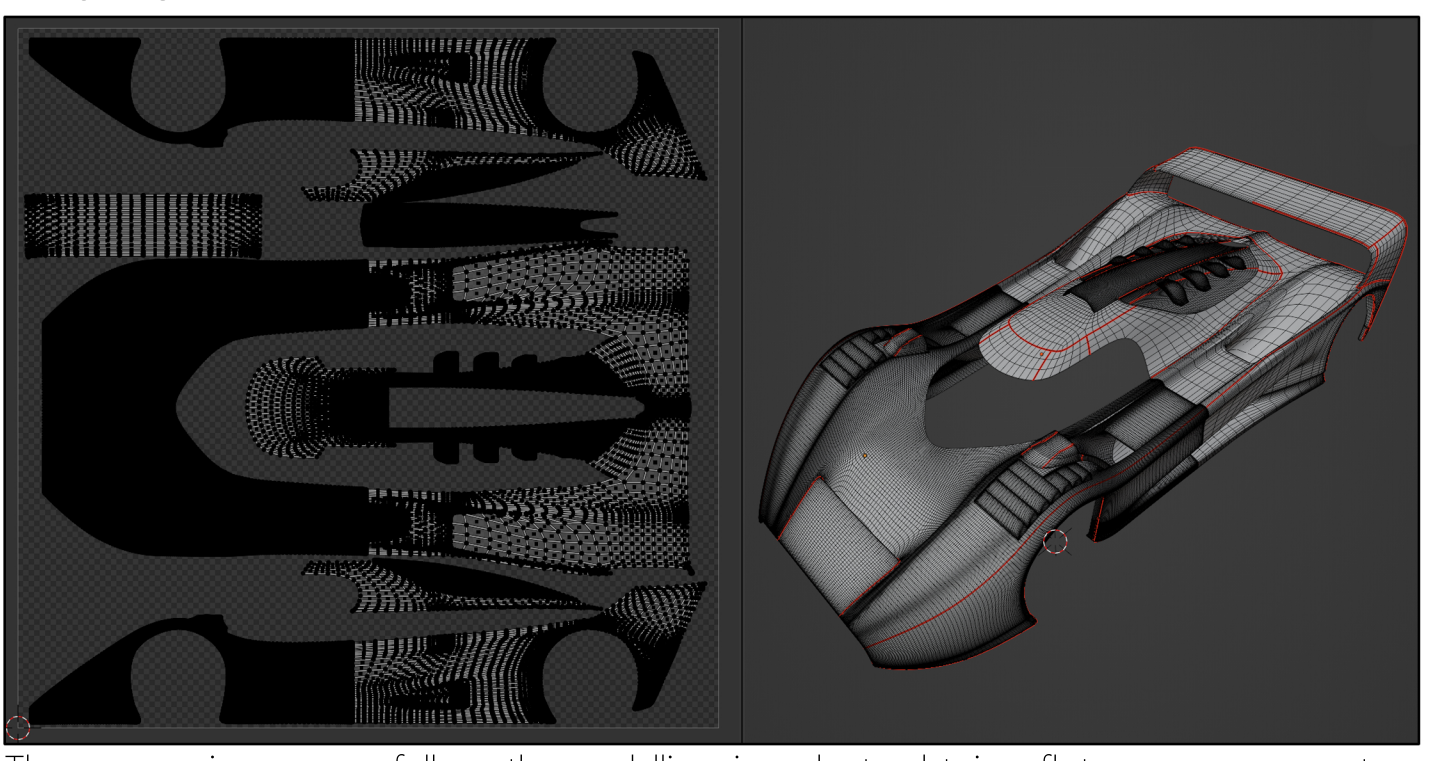


The revisit started by creating my form. Starting with a cube and by adding and manipulating its points in space I can come up with shapes like this

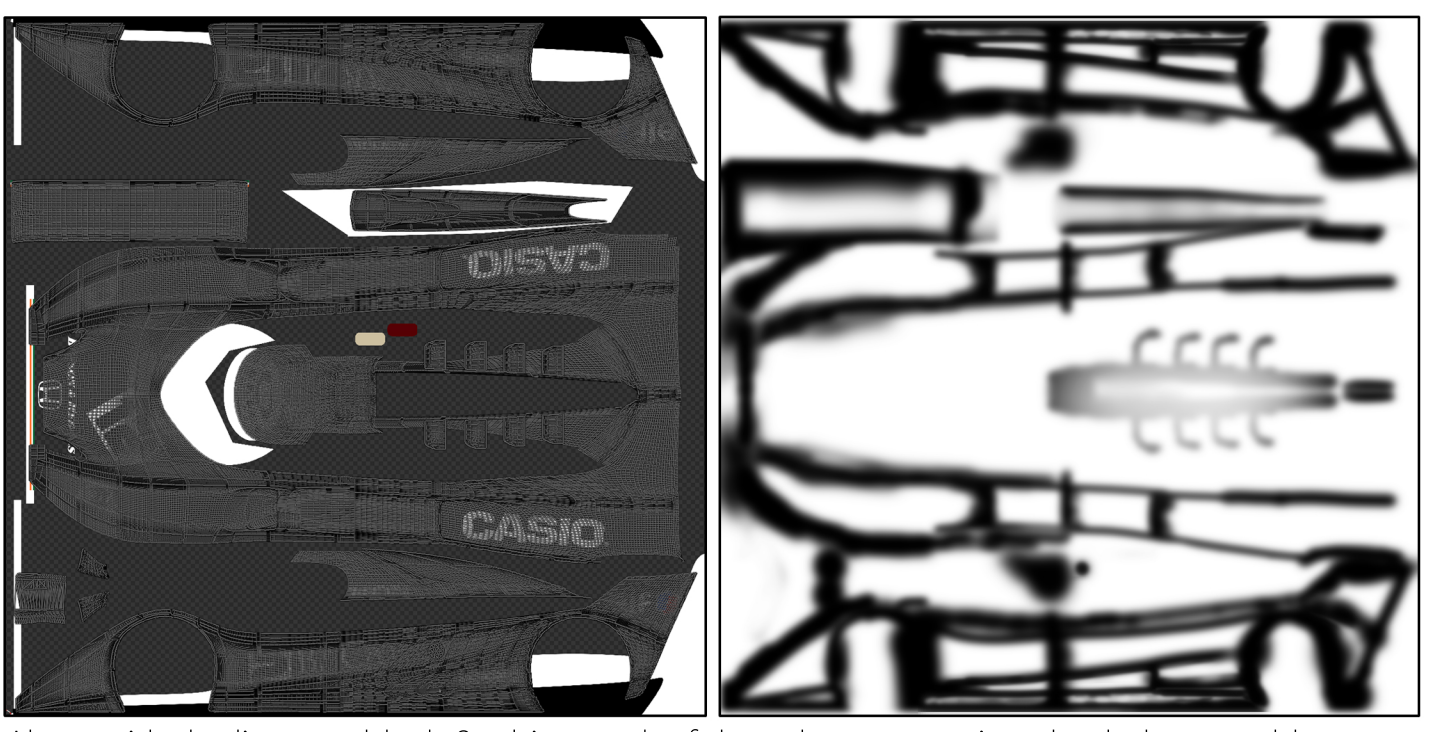


Following the base form, I cut out panels and start adding details.

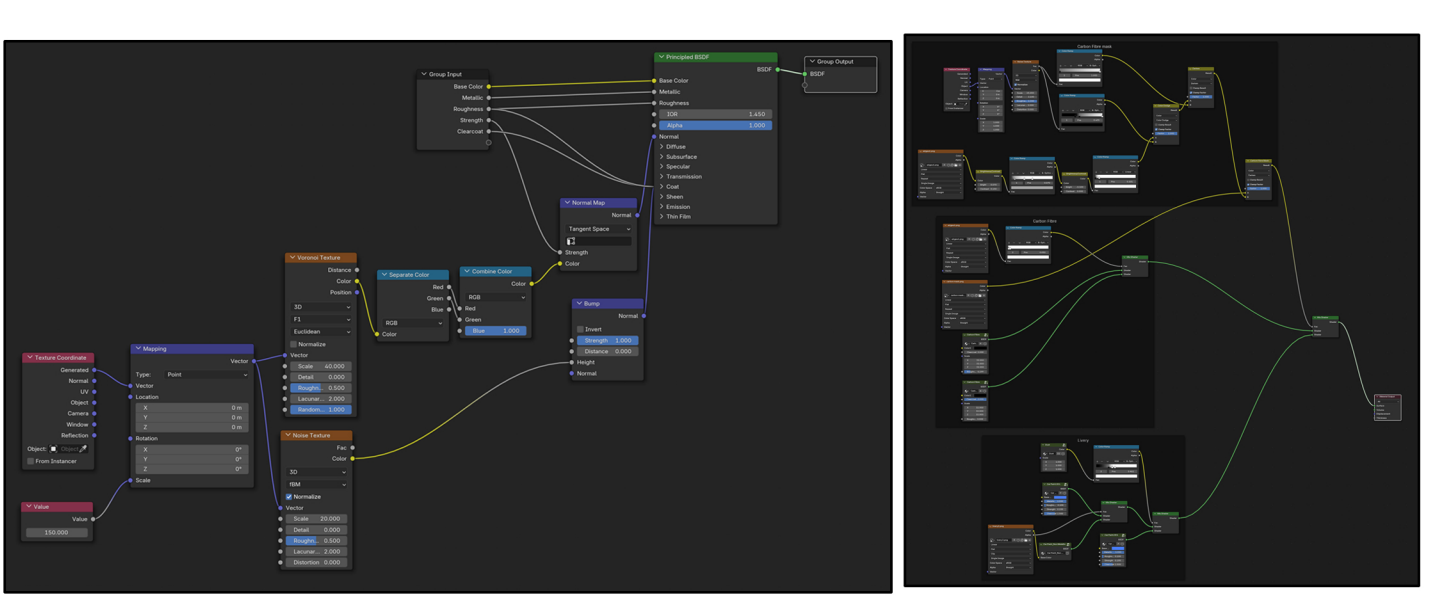
TEXTURING



The unwrapping process follows the modelling, in order to obtain a flat map we can use to draw a livery.

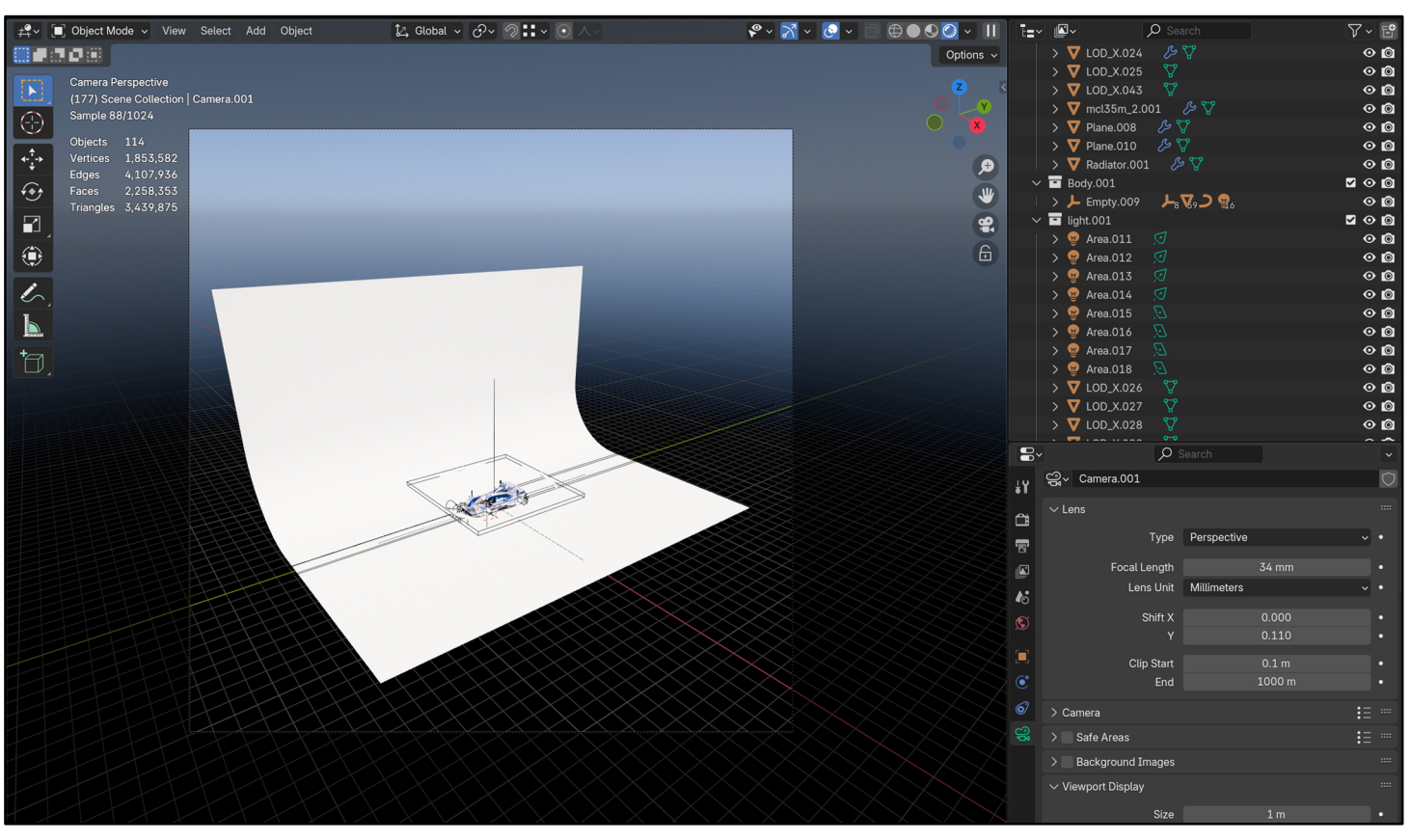


Along with the livery, a black & white mask of the edges was painted to help me add some effects of distress on the final piece



Using the maps created earlier and Blender's node system, I'm able to recreate physically accurate materials like car paint (left), and combine them with the livery, dust edge maps and carbon fibre to create the car's material itself (right)

RENDERING



Finally setting up the lighting and camera in Blender to capture all the details of the project

The raw render (above) is taken into lightroom for final changes to the exposure and colour grading

The dynamic range in the photo is crushed to mimic the look of film cameras of the time, with colours tweaked to give the overall result that keeps the project consistent.